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Thesis

MODERN ART AS INTERPRETATIVE OF THE SOCIAL GOSPEL

Submitted by

Alice Elizabeth Twing

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INTRODUCTION

Art and religion have ever been closely linked together. From the earliest times religion has found expression in the forms of art, and these beginnings of art show how naturally man finds it an outlet for his religious emotions. There are the crude paintings that line the walls and ceilings of the ancient caves; the tombs and temples of Egypt; the early art of Greece. The faith of the Christian church, struggling against persecution, dared to express itself only in forms of symbolism. These are found on sarcophagi which were decorated with such symbols as the Greek letters ☧, the fish, loaves of bread, a shepherd and his sheep, a grapevine, or incidents from the Scriptures which were given symbolic interpretation. When the need for secrecy was over, art rose to the heights of the decorated apse and the spaces of the clerestory walls. Here in fresco and mosaic were pictured apostles, martyrs, angels, and the enthroned Christ. These were not, however, entirely the free expression of religious emotion, but were reduced to stereotyped forms under order of the church and its councils. Yet, in spite of this repression art lived, and was nurtured by the fathers of the faith who, in monastery and cloistered cell, labored with ardent devotion in order that the heritage might be passed on into the brighter days which followed.

The works of the painters of the thirteenth and fourteenth centuries and of the Renaissance were almost entirely religious. Giotto's scenes from the life of Christ, Fra Angelico's beautiful frescoes on the monastery walls still perform their mission of calling forth reverie and devotion; the masterpieces of Da Vinci and Michelangelo; almost all of these were painted for religious purposes. Parallel with this later period in art was the period in history and religious thinking which again largely determined the manner of dress which art should wear. With the Reformation and its stress upon dogma and theology, art became the means of expression for the beliefs of the church, and upon almost every canvass may be found angels, the halo, the dove, the hand or eye of God, which were representative of such dogmas as;-the divinity of Christ, the Holy Spirit, and the omnipresence of God. The conventional nativity scenes were worked out as exact scriptural reproductions. The Last Supper was given the most emblematic interpretation.

In the nineteenth century a new interest began to be developed in the field of art, reflecting a new trend in religious thought. "There grew a feeling that the thing that mattered in religion was not creed but spirit, not theology but life, not the doctrine of the incarnation but the living Christ-child, not the dogma of the Atone-

ment but the atoning Christ reconciling the world to God by his sacrificial life and love." (I)

This was a part of the great rising tide of thought which was uniting to lift humanity above the levels upon which it had been held with more or less disregard by the church. In the field of theology, Schleiermacher and Ritschl were the leaders.

Schleiermacher, who lived from I768 to I834, has been called the father of modern theology. He marks a new departure by repudiating, from the outset, the traditional views of theology which made it consist of a number of fixed doctrines that must be accepted on faith. To him, Christianity was not a body of doctrine, but a condition of the heart. He laid the foundation of a theology based upon experience. He also held this experience to be social, laying considerable stress on the function of the church, or Christian community, in originating and maintaining the Christian life. (2)

Ritschl (Albrecht Benjamin, I822-I889) went farther than Schleiermacher and placed the essence of religion in

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(I) Bailey, Albert E. The Use of Art in Religious Education. p. 2I. N.Y., The Abingdon Press. I922.

(2) Encyclopaedia of Religion and Ethics. James Hastings, Ed. Article on Schleiermacher. N.Y., Charles Scribner's Sons. I927.

value-judgments,- its relation to, and value for, the self. He also taught of the Kingdom of God as the highest good assured by God to the community founded by His revelation in Christ. But this highest good comes to the individual only as he recognizes himself a social being and enters the community and accepts its common tasks. It is a moral ideal, and the motives ~~is~~ are love and desire for service. Ritschl may in a sense be regarded as the first to put the social gospel into the realm of theology.(3)

Not only in theology was the desire for a larger social ideal being felt, but there were also political movements which were indicative of changing thought and attitudes. The most conspicuous of these movements was the French Revolution which was gathering impetus during the last part of the eighteenth century, and which actually broke forth with the fall of the Bastille in 1789. This was a period of epoch-making importance to France and the world as it set in motion those revolutionary forces- democracy, nationalism, socialism. War was waged not for conquest, but in the name of humanity. The Assembly drew up the "Declaration of the Rights of Man" giving ideals of liberty and equality before the law, and recognizing

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(3) Encyclopaedia of Religion and Ethics. James Hastings, Ed. Article on Ritschl

the dignity and worth of mankind. (4)

One of the results of the spirit of the French Revolution was the rise of Positivism under Auguste Comte (I798-I857). Comte became the founder of the "Religion of Humanity", and formulated his views into what later became the science of Sociology. He held that the human race formed one great organism. The function of religion in this organism was to regulate the individual life and to unify collective lives. 'Live for others' became the guiding principle, and the motive for good actions was love for fellow-men. (5)

There was a rapid development throughout the nineteenth century in the fields of sociology under Karl Marx,- in the formulation of an idealistic philosophy under Kant,- in the growth of science under Darwin. All of these movements and tendencies show what formed the warp and woof of man's thinking at this period and furnished the framework for his expression.

Religious art, here, as always, was reflecting this changing attitude. The artist who presented religious themes was breaking away from the traditions which had

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(4) Encyclopedia Britannica. Article on French Revolution. I4 th Edition. I929. N.Y.

(5) Encyclopedia of Religion and Ethics. Art. Positivism.

bound his predecessors. We find such new departures as the faithful and historic realism of Tissot, the beautiful allegory of Burne-Jones and Hunt, and the introduction of Christ into the life of everyday by Von Uhde and Von Gebhardt. Some of the problems of the social order are presented by the works of such artists as Flandrin, La Parra, Dubois, and Burnand.

This paper is to be a brief study of the manner in which such artists as those already mentioned, and others, have given expression, through the medium of their art, to the social gospel of Jesus as rediscovered in modern times.

We shall deal first with the psychological and intellectual aspects of art itself, and of its adequacy to represent, out of its own limitations, the essential appeals of the social gospel. Secondly, we shall expound briefly the content and scope of the social gospel itself. Finally, we shall examine representative works of various artists in order to determine the adequacy and effectiveness with which they have represented respective phases of this gospel.

The Adequacy of Pictures to Express Social Motives and Values.

A picture is an influence. There is no need to defend the statement, for it is an accepted fact. A little child is affected by a picture. A youth is given lofty or base thoughts, according to the type of picture which comes before him. Man, in the fulness of his mental stature, is thrilled by a masterpiece of art. The reason for this power to affect, which one finds in pictures, lies in the mind and heart of the artist who conceives it, and in his ability to transfer his thoughts and emotion to others. The output of his work is essentially a creation- a new whole brought into being. Such pictures as Millet's Angelus, Lenepvue's Vision of Joan of Arc, call forth reverence. Abbey's Quest of the Holy Grail, instinctively challenges the best in one's character. From among the greatest, we have Michelangelo's Creation, and the quiet dignity of Fra Angelico's Annunciation, to stir the emotions. Until one gives special thought to the matter one does not realize how much a picture has influenced or shaped one's ideas. To many, the mention of a Biblical character calls forth,first, a pictured representation rather than the story, so vivid have impressions of certain pictures

become. We shall endeavor to point out the reason for this power, and for its depth and permanence.

A picture is a concrete representation of some aspect of life. From the printed page one may read long paragraphs of description, or throughout a novel a character may be developed with skill and accuracy. But step into the presence of a Corot and immediately comes the spell of the morning haze, with the soft and yet virile delicacy of spring and awakening life. Or pause before some portrait by Velasquez or Holbein. Here is a character produced by brush rather than by pen, and an impression of personality is made upon one. The method is not shorter than the verbal portrayal, rather, one can spend much more time studying a portrait than it would take to read a description of features, hands, pose, manner, and dress, along with those qualities which they reveal. Though the effort is greater, the impression of a picture is finer and more lasting because the eye takes up as a unit all of the items of appearance and their qualities, which the writer lists. Also the character study becomes one's own because built out of thought and study. As Thurston says, " The greatest painters will always paint their greatest pictures for those who dream themselves into them

to unfathomable depths." (6)

Similar to its concreteness, is the unity of a picture in time and space. The mind is focused upon the event or persons presented. This is well illustrated in Ciseri's Ecce Homo. If the one moment of time when Pilate turned to the mob and said, "Behold the man" were the unit of a word description, such a description would be totally inadequate to bring before one the reactions which appeared upon the faces of the spectators, the silent, waiting figure of the Christ, or the expressive gesture of Pilate. But in the picture, the two chief characters form a focus which immediately evokes in the minds of the beholders a score of relevant thoughts leading to an understanding of the scene; even though one did not know that it represented the event of Christ before Pilate.

There is also the language of a picture, by which technical means the artist helps to set forth the message of his picture. Such points as the composition,- balance, line, psychological focus, chiaroscuro, and color,- all of these enter into every good work of art and strengthen the power of its message. These, how-

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(6) Thurston, Carl H. P., Why We Look at Pictures, p. 67.

ever, are not within the field of this paper and will not be dealt with here. We are confining ourselves merely, to the psychological and intellectual aptness with which the phases of the Social Gospel are expressed by pictures in their wholeness.

The three elements which are most effected in the appeal of a picture are the intellectual, the emotional, and the volitional.

The work of a true artist is the result of a cultivated keeness of vision and mind, the ability to express deep feeling, and the skill to portray these in such a way as to make it possible for those who look at his picture to see and know and feel, at least in some degree, those visions, thoughts, and emotions from which his picture evolved. This unusual insight and ability recognized, the artist has been characterized as visualizer, intellectual interpreter, emotionalizer, revealer of spiritual values, and ideal builder. (7)

The artist first of all gives to us a reprint of the imagery which is in his mind. His keen eye has studied so carefully every detail of an experience or of an object that, although some of the details may not appear, he sees the picture constantly before him as he

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(7) Bailey, A. E. The Use of Art in Religious Education. Ch. II.

places each stroke of the brush. His eyes see many of the things which would go unheeded by others. Therefore he visualizes and makes permanent for us those things which we have not the keeness to see nor the skill to portray for ourselves.

A real artist " sees into the meaning of experience".(8) He studies the forces which have shaped events and characters, and interprets them for us. Thus his work gives an intellectual message. Long's Anno Domini is an example of this. Many artists have painted the scene of the flight into Egypt, but Long has given here an historical study. There is no doubt as to the background. Far in the distance the pyramids rise, while nearer are the great pylons of the temple, palm trees, and still nearer are the pillars with the characteristic Egyptian decoration. A long procession marches by, coming from the gates of the temple in the distance. Dancing girls and priestesses with tambourine, cistrum, and harp, lead the way for those who follow. At intervals are borne the statues of the gods, staffs and fans. People fall prostrate before the image of Isis seated upon a throne and holding her infant son Horus. Slaves

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(8) Bailey, A.E. The Use of Art in Religious Education, p.28.

have borne a sick girl upon a litter in the hope that some healing power may emanate from the goddess. Venders with charms and images of the gods offer their wares for sale. A despairing mother sits with her dying infant upon her lap, while the little statuetts of the deities, which had been so hopefully purchased, lie impostent upon the ground. This is the glory of Egypt. It has long since passed, but its evil influence still remains to contaminate Rome and Greece. Into this setting is borne another madonna. This is no statue but a living presence. It is Mary and the infant Jesus, coming not in pomp and glory but riding humbly upon a donkey. New light and life are to come to the despairing, and a better way is to be shown to the world.(9)

Long has brought us here an intellectual message. The surroundings and life of Egypt are most truly represented. Its religion is set forth, and thehistory of its dim past is introduced. Into the artist's mind came the thought of the sharp contrast between the madonna who was worshipped by Egypt as representing the pagan world, and the Infant Child that would be worshipped through the ages to come, as the old gave place to the new. The artist has sent forth our thoughts

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(9) Bailey, A. E., The Gospel in Art p. 93.

upon long paths and sent us mentally exploring. We return wiser, and with a desire to go back again to discover more. He has performed the mission of a true teacher.

Yet there is something deeper and more instinctive than intelligence in the interpretation of a work of art,- something from which a more spontaneous reaction is received. There is a response from the emotions before one sets the mind to its task of seeking out the intellectual message. An artist is also an emotionalizer. Emotion enters as a determining factor into the acts of daily life. "Reason may show the way to a course of conduct, but it can never furnish the motive power. Reason can guide, but never move us." (10) The directing of the emotions, therefore, is made the guiding power of thought and life. This is especially true when applied to art, for "it is the emotional intensity of art that captures people". (11)

There are certain explanations of this emotional response to be found in the make-up of the picture. In its composition there are the appeals of rhythmic or

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(10) Buermeyer, Laurence, The Aesthetic Experience p.22.

(11) Bailey, A.E. The Use of Art in Religioud Education, p.91.

marked line, and the sense of firmness and stability in balance. These are illustrated in such a picture as Millet's The Sower. There is also the psychological effect of color. One feels the sharp blue coldness of the winter night in snow-covered Flander's Field as Christ walks among its silent crosses, or the warmth of the color that was so skillfully applied by the old masters.

There is something more in the emotional interpretation. One involuntarily identifies oneself with the characters portrayed and becomes, to some degree at least, a part of the situation in which they are placed. We can see the surprise and almost disbelieving wonder of the disciples as they hurry to the empty tomb, in Burnand's Peter and John. We share the sorrow and grief of Mary in Von Uhde's Easter Morning, as she walks in the garden; we can feel the tenderness of Jesus' touch upon her arm, and we catch our breath a moment as we know she will catch hers when she hears the voice of the Master. Prell, in The Remorse of Judas can make us feel the despair of Judas as he tries to return the money and vainly seeks to flee from himself. There is the tenderness of mother-love made visibly sacred by the many Madonna pictures. In Von Gebhardt Raising of Lazarus, we can exper-

ience the startled amazement of the doubting onlookers, the wondering realization of the trusting Martha, and the unspeakable joy of the understanding Mary. For brief moments we can live in these pictures, and as the artist has felt before us, so we can feel the emotions that are portrayed.

This emotional power of art was recognized by the early church, and wherever its religion touched ,they used in the sanctuary every form and symbol of beauty known to them. The stained glass window, the elaborate altar, images and pictures are a part of the Catholic church today. The Protestant church rejected all of this in the beginning of its history, but it is coming to realize the distinct mission which art has to perform as an aid to worship when intelligently presented.

This brings us to what may be termed the religious values of art. In its broadest sense religion may be defined as "the sense of union with something other than oneself".(I2) A work of art, therefore, possesses religious value when it draws one away from self and into union and harmony with the macracosm , or the "whole frame of things" " The service of art is making of emotion of any sort a permanent possession of the race by

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(12) Buermeyer, Laurence, The Aesthetic Experience p.47.

the passage of time. This is preeminently true of religious emotion."(13) To quote further,- "It is a question whether the intensity of feeling, the freeing of the mind from everything irrelevant, which is esential to the greatest art, is possible except when the feeling expressed is religious in character. The artist is inspired to do his utmost only if he feels that he is showing that which is best worth showing." (14) This would seem to exclude many so-called works of art, and place importance only upon what may be known as religious art. But the interpretation of "religious values" in the broadest sense will give rightful place to those works which have come from the artist as an expression of the desire for harmony with the Infinite,- for union with the greatest of life.

If we have received the intellectual and emotional messages of the artist, and especially if his work has brought a religious or spiritual value to us, there will be some appeal made to the will. Just as a good sermon should stir us to action, or at least give us the impulse for better living, so a work of art should become a motivating force. This may result in the expression

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(13) Buermeyer, Laurence, The Aesthetic Experience p. 47.
(14) Ibid. p. 150.

of worship or devotion; in the desire to sympathize or serve; or the impulse to go out and "do something about it". This depends upon the type and message of the picture. A picture of the majesty of the sea or mountains, a beautiful Madonna, or a quiet presentation of the Crucifixion will call us to worship. Pictures such as Cabanes' The Crucified Ones, or La Parra's The Pedestal bring a clenched fist and a set jaw in determination that war must not be. A picture may also build ideals into the lives of young people and aid in transforming characters of those who are older. Watt's Sir Galahad, although there might be a stronger presentation, rightfully finds a place on the schoolroom wall. A doctor once paid a large sum for a very unusual presentation of the Crucifixion. After keeping it in his home for some time, he brought it to his church that a larger number might see it. Years afterward men, women, and children testified to the influence which that picture had upon them.

"The potter can appeal only to the limited aesthetic powers with which we have been endowed by nature, but the painter proceeds to endow us anew with his own infinitely stronger and more sensitive ones, and to key his work to them. The great picture, therefore, has the power to lift us above our normal plane of perception

and feeling into a gloriously exhilarating one which we would never have reached by our own unaided efforts. It transforms us, in other words, into something immeasuranly greater than our normal selves and that is the great secret of its power over us." (15)

A picture is indeed a powerful teacher and preacher. It interprets life for us. It calls forth intellectual and emotional response. It arouses us to action. When we have found a picture that satisfies our intellectual cravings, a spirit that moves our highest emotions, a power that spurs us on to greater endeavor, we have found a complete picture.

Thus far we have daelt with religious art as it brought us into spiritual union with the cosmic and made us feel intensely the superior worth of spiritual values. We turn now to a consideration of the meaning for all this, and for the representation of those social values which are included in what is called the Social Gospel. Man is naturally social. He is born in a social setting, and he achieves his true individuality in a network of relationships with his fellow men. So that to talk of individuality apart from

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(15) Thurston, Why We Look at Pictures-page 274.

sociality is as much an abstraction as it would be to speak of society apart from the individuals who compose it.

Psychologists, and particularly the social psychologists, inform us that the distinctly social instincts are the following:

Primary social instincts;
- Gregariousness
- Sexual and parental love
- play

Secondary social instincts;
- Inquisitive
- Aquisitive
- Combative

Man is instinctively a social being, and this instinct of gregariousness furnishes a basis for man's cooperation with his fellow men, and also for his uniting with them in brotherhoods and fraternal organizations (16) These instinctive tendencies,when in operation, give rise to such social emotions as the following: anger, joy, sorrow, sympathy. Sympathy is the chief social emotion. This sympathy is a feeling with others. Complex emotional reactions are sentiments

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(16) Bogardus, E.S. Social Psychology, Pp. 56-71.

such as; respect, pity, jealousy, and love. Love is the greatest power. It is "a conserving, stabilizing, and yet tumultuous sentiment". In the highest sense it gives content to a doctrine of the brotherhood of man. (17)

When social instincts and desires are brought under control of intelligence, the social ideal emerges, in which the good life is desired for all, so that each works for the welfare af all, and all for the welfare of each.

It is to art that we turn as one of the superior educative tendencies for instruction and advancement in the social ideal. We shall deal with the way in which does this, in our concluding chapter. We must consider, now, the content of the Social Gospel itself.

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(17) Bogardus, E.S. Social Psychology, Pp 75-81.

Elements Composing the Social Gospel

We have seen how religious art has passed through the stages of symbolism in persecution, of dogma in the Reformation, to a social emphasis in democracy. We have also seen how its appeal to the intellect, to the emotions and to the will makes a picture well suited to portray a message. In this paper we are interested in the social message as it is presented in the works of artists of recent times. Before trying to interpret these works let us examine the Social Gospel as formulated by the prophets and Jesus.

The beginnings of the social message lie far back in the prophetic teachings of the Old Testament. The stern and fearless Elijah came into Israel as the defender of justice and of the rights of the individual. He had lived in the pasture lands east of the Jordan River where people led a simple and democratic life unaffected by the luxury and complexity of life in Israel. In Ahab, the base king, and in his evil-plotting wife, were found political graft, selfish desires, and disregard for the rights of others, and it was in protest against these that Elijah delivered his message. Ahab's guilty conscience accused him at once and his reply to Elijah was, "Hast thou found me, O mine

enemy?" The answer came, "I have found thee because thou hast sold thyself to do that which is evil in the sight of Jehovah". (18) It was not a new cry in the days of Elijah, but only to the few came the awakening vision of a social and political life which had any regard for justice or mercy to the individual.

Planting the seeds of revolutionary religious thought, came Amos, the shepherd-prophet of the hillsides of Tekoa. With keen eyes he saw in Israel the conditions of luxury and poverty, of immorality, dishonesty and injustice, which met him on every side. His message seemed unpatriotic and blasphemous to race-proud Israel to whom their prosperity meant an evidence of God's favor upon his chosen people. But Amos, with a true social conscience, did not shrink from his task, and with tact and courage he gave his message. In order to gain a hearing he began to denounce the faults which Israel was more than ready to acknowledge in her enemies,- slavery, cruelty, and oppression were their record. (19) But the same voice of warning Israel soon found speaking in accusation against herself:

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(18) I Kings 18:17-18
(19) Amos 1:3-6

"Because they have sold the righteous for silver,
And the needy for a pair of shoes-
They that pant after the dust of the earth on
the head of the poor,
And turn aside the way of the meek." (20)

There was no mincing of words as Amos arraigned those who ruled and were men and women of wealth and power.(21) " Amos was the first teacher in Israel's history, if not in the history of humanity, to raise his voice in indignant protest against wealth unjustly acquired. (22) His scathing words to the wives of the nobles show his courage to express the very heart of Israel's wrong,- selfishness, oppression, injustice,- all un-social characteristics of life. Thus we see in Amos the emphasis upon brotherhood, justice, kindness, as the principles by which men and nations should guide their lives,- a vision of the long-ago which it is taking long, weary centuries to realize.

While Micah denounces the sins of the classes,- rulers, judges, and the unfair merchant, he sees the need of the individual in his relation to God. He makes right living a personal matter, but the tests are social-

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(20) Amos 2:6-8
(21) Amos 5:10-12; 6:4-6; 4:1-2
(22) Kent, Social Teachings of the Prophets and Jesus, page 45.

> "He hath showed thee, O man, what is good; and what doth the Lord require of thee, but to do justly, and to love mercy, and to walk humbly with thy God." (23)

The full strength of the prophetic social message comes in the prophet Isaiah. His message to the nation is not "to be understood as mere worldly wisdom, but rather as the expression of religious standards in national life,--Isaiah is not merely giving advice; he is dealing with moral values. Divine favor is not with the powerful or with the prosperous, but with the righteous." (24) Isaiah preached fearlessly against the life and conduct of the rulers and the nobility. Like his predecessors, he found idleness, luxury, injustice, vanity, graft, and bribery rampant among them, though outwardly they honored God "with their lips". (25) He denounced their forms of worship, and gave them in its place, a positive and ethical rule to follow. One of the new and important social principles set forth by Isaiah was the result of the conditions of land monopoly which he found about him. He vigorously condemned the practice. (26) This monopoly in the interests of

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(23) Micah, 6:7-8
(24) Cadbury, National Ideals in the Old Testament.
(25) Isaiah, 29:13-14
(26) " 5:8-10

a limited group is a problem which modern social prophets are still seeking to solve.

Isaiah's greatest contribution to the development of thought along the line of social teachings was the conception of an ideal state. This was to be the Kingdom or rule of God, with the Prince of Peace governing the people, and the people universally worshipping god. It was to be a state where the "implements of destruction should become the tools of production and construction". (27)

Thus we see how energetically and fearlessly prophets like Elijah, Amos, Micah, and Isaiah tilled the soil wherein were planted the seeds that were later to grow into a fruit-bearing tree of social consciousness. These prophets wanted a religion that should change conduct, and so they repudiated religious acts that had no ethical value. They believed, moreover, that worship alone is not enough; it must be accompanied by moral life and conduct. (28) It is only righteousness that God demands,- a righteousness in the social aspects of daily life,- and these demands

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(27) Isaiah, 9:6-7; 2:1-4; 11:1-9.
(28) Rauschenbusch, The Social Principles of Jesus, Page 132.

are made by a God whose attributes are those of being the husband of the widow, the father of the orphan, and the protector of the stranger. (29) Into this heritage from the past, came Jesus Christ, as the greatest Prophet of the Kingdom.

"Jesus accepted the faith in the Kingdom of God which his prophetic forerunners held out to him from the past with unseen hands, and made it the holy content and purpose of his own life. He accepted it not as a slave, but as a son, and refashioned it with sovereign freedom." (30) It is rather recently that men have ceased to think of Jesus in terms of theology, and have thought of him instead as a Jewish man building on the rich heritage of His past. "Christians have always bowed in worship before their Master, but they have never undertaken to understand his life in its own historical environment and his teachings in the sense in which Jesus meant them to be understood by his hearers. He had stood like one of his pictures in Byzantine art, splendid against its background of gold, but unreal and unhuman. Slowly, and still with

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(29) Rauschenbusch, Christianizing the Social Order, Page I2.
(30) Rauschenbusch, Christianizing the Social Order, Page 57.

many unceartainties in detail, his figure is coming out of the past to meet us. He has begun to talk to us as he did to his Galilean friends, and the better we know Jesus, the more social do his thoughts and aims become." (31)

Jesus came not to set forth dogma and beliefs, but to illumine human lives. He was not a recluse, but a member of a large family and of the social group of his time. Fully half of his teachings are distinctly social in content and application. Without misconstruing or belittling any phase of his teaching, it can be said that he proclaimed a social gospel.

From the very early days of Jesus' public ministry come these words as recorded in Luke, which is the most social of the gospels;-

> "Blessed are ye poor; for yours is the kingdom
> of God.
> Blessed are ye that hunger now, for ye shall be
> filled.
> -But woe unto you that are rich, for ye have re-
> received your consolation;
> Woe unto you that are full; for ye shall hunger.
> -But I say unto you, love your enemies, do good
> to them which hate you;
> Bless them that curse you, and pray for them
> which despitefully use you.
> -And as ye would that men should do unto you, do
> ye also unto them likewise." (32)

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(31) Rauschenbusch, Christianity and the Social Crisis, Page 46
(32) Luke 6:20-31.

The social problems of Jesus' day were those of class distinctions,-the Pharisee and the Publican, the rich and the poor; injustice, especially in the matter of taxation; and the social evils of immorality descried by every reformer before and since the time of Jesus.

The social gospel of Jesus may be said to be founded upon his second commandment, "Love thy neighbor as thyself". Analysis of this commandment appears to imply three working principles by which we obtain a complete social order. These are; first, the development of a personality which will be of worth to mankind; secondly, the harmonious relation of that personality to other personalities; thirdly, the acceptance of the responsibilities which society demands.

Man is of the first importance. As a child of God he is an individual personality of worth. We find in the parables such illustrations as; the one lost sheep, the one lost coin, and the single wayward son. A little child was not to be turned away for "to such belongeth the Kingdom of God." (33)

Luke, I8:16-17.

Christ's standard of values is based upon the answer to the question, "Is not life more than meat, and body than raiment?"."Christ saw in all men something of infinite worth. In Mary Magdalene he discerned the elements of true womanhood. In vacillating Peter he found something like a rock. In an unknown Syro-Phoenician woman there were elements of greatness. The common people heard him glady, because he found in them possibilities that others could not see. A new sense of human worth and dignity springs from the pages of the gospel."(34) As Rauschenbusch expressed it, "With Jesus the consciousness of a God of love revealed the beauty of men.". (35)

Secondly, man, though an individual, is a member of the human family. When asked the greatest commandment in the law, Jesus discarded all of the ceremonial and ecclesiastical requirements, and said, "Thou shalt love the Lord thy God,--and they neighbor as thyself.". (36) It was the law of love or fellowship which was given first place. This fellowship is nowhere better illustrated than in the Lord's Prayer

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(34) The Church and Industrial Reconstruction P.13
(35) Rauschenbusch, Social Principles of Jesus P.9
(36) Matthew 22:35-40

when men are taught to pray, "Our Father", and "full fellowship with God is conditioned upon full fellowship with men, through forgiveness- 'Forgive us our debts, as we have forgiven our debtors'". (37) Christ's test for any custom, law, or institution is,-Does it draw men together or divide them?

This social individual has social responsibilities. There are principles by which the fullness of life is attained in the human family. The first principle is that of forgiveness. (38) Jesus knew the insidious danger of hate with its power to destroy, and so he commanded that not only must a brother be forgiven, but an enemy, also must be loved. This was as severe a test in Jesus' time as it is in our own. (39) The second principle for finding the fullness of life, is the use of charitable judgment. Jesus saw how easily one overlooked faults in oneself and how ready one is to judge others for these same faults. (40) Thirdly, and standing paramount in importance, is the principle that fellowship should be expressed in service. The

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(37) Rauschenbusch, Social Principles of Jesus P.19
(38) Luke 11:4; Matthew 18:15; Luke 17:4
(39) Matthew 7:1
(40) Matthew 7:2-5

illustrations are so striking and positive that there in no doubt as to the value that Jesus set upon service. At the day of judgment, the ground on which exclusion from the Kingdom will be based is a failure to fulfill the social duties of the present age. (41) It will not be creed or dogma, but the degree to which each one has fulfilled his obligations to his fellow-men.

These teachings of Jesus form the foundation for the building of the Kingdom of God. Men mar the beauty of the conception of this kingdom by their theological presumptions as to where it will be located, how large it will be, and who will be admitted. This Kingdom is within the hearts of men,-and as a grain of mustard seed it will grow as men's hearts grow in breadth, depth, and fullness of comprehension, and as their hearts reach out in an ever-widening circle of service for each other. It is a heavenly kingdom because its power is from God. It is an earthly kingdom because its fulfillment lies with men. Jesus came not to save men from a wrecked world, but to "take away the sins of the world"

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(41) Mathews, The Social Teachings of Jesus P. 35.
Matthew 25:31-46
Luke 10:30-37

Men's hearts are growing. "Religion is less an institution and more a diffused force than ever before. To a religious man the contemplation of the larger movements of history brings a profound sense of God's presence and overruling power." (42) "Our generation has come to see that the redemptive mission of the Christ is nothing less than that of transforming the social order itself into a brotherhood or family of God. We are not saved, each by himself, and then added to one another like marbles in a bag, or like grains of sand in a sand pile. A saved society is not made up by any such external process. We are members one of another in our sins, and we are members one of another in the whole process of being saved from sin. I cannot go alone either toward, or away from the kingdom, for it is my relation to someone else, a relation of help or hindrance , that determines the direction that my own character is taking." (43)

We see the teachings of the prophets and of Jesus very gradually growing into the life of today, and their influence may be found in many forms. Concretely,

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(42) Rauschenbusch, Christianity and the Social Crisis. Pps. 206-209.
(43) Coe, Albert, A sSocial Theory of Religious Education. Page 6.

we see the Social Gospel working in the social institutions that have come into being,- in the settlement houses, homes for the destitute and needy, free clinics, and the many other welfare agencies. We see it in the written and unwritten laws of man's duty to his neighbor. Child labor and sweat-shop wark are unlawful. As a very slow-working leaven, the principles of brotherhood and justice are spreading into the industrial life. "Even literature and art point like compass-needles to this magnetic pole of out thoughts". (This "magnetic-pole" being the solution of the social problems.) (44) On the religious bookshelf we find such books as,"The Son of Man" by Emil Ludwig,whose aim is, "to convince those who regard the personality of Jesus as artificially constructed, that he is a real and intensely human figure". There are also the two notable books by Stanley Jones, "The Christ of the Indian Road", and "The Christ of Every Road". In the last decades scores of studies in the life of Christ have been published, and a surprisingly large number of them deal, not with the theological problems which have been raised in the past, but with the human and social aspects of Christ's life.

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(44) Rauschenbusch, Christianity and the Social Crisis Page 11.

A drama which brings out the principles and teachings of Jesus is, "The Servant in the House" by Jerome. The same tendency may be found in the poetry of today. Here is Washington Gladden's prayer for social consciousness:

O Master, let me walk with thee
  In lowly paths of service free;
Tell me thy secret; help me bear
  The strain of toil, the fret of care.

Teach me thy patience; still with thee
  In closer,dearer company,
In work that keeps faith sweet and strong,
  In trust that triumphs over wrong.

In hope that sends a shining ray
  Far down the future's broadening way;
In peace that only thou canst give,-
  With thee, O Master, let me live. (45)

Nowhere is the growth of this social ideal more readily seen than in the field of religious art. It is our aim to show how artists who have caught the meaning of the social gospel, have made it real to us. This we will do by the study of certain typical pictures.

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(45) Washington Gladden,1879.

Pictures Expressing Various Phases of the Social Gospel

We have surveyed, briefly, the constituent elements of what is commonly known as the Social Gospel. If we may summarize, again, its essential featurues, we would say first of all that in the mind of Christ it is a part of a characteristic world view. Jesus evidently viewed the world as a whole, as belonging to God, who is the eternal, moral, and spiritual Father of men. From this ethical conception of God is derived in the second place, the family conception of society within the ideal order, known as the Kingdom of God. From these two major convictions, there follow as corollaries, such teachings as the infinite worth of childhood, the dignity and worth of manhood and womanhood, the conception of service as self-giving effort to meet the intrinsic needs of men, the supreme essential of moral love, and all the sympathies and attitudes involved in the ideal of social good will. (46)

We have selected for analysis and interpretation the following pictures:

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(46) Warmingham, O.W. Lecture

The Great Supper, by Burnand,- as illustrative of the Fatherhood of God.

"Tischgebet", by Von Uhde, as it shows Christ's message for the poor.

"Suffer the Little Children to Come unto Me", by Von Uhde,- as it glorifies childhood.

Men are Square, by Beneker,- As it presents the worth of man and his work.

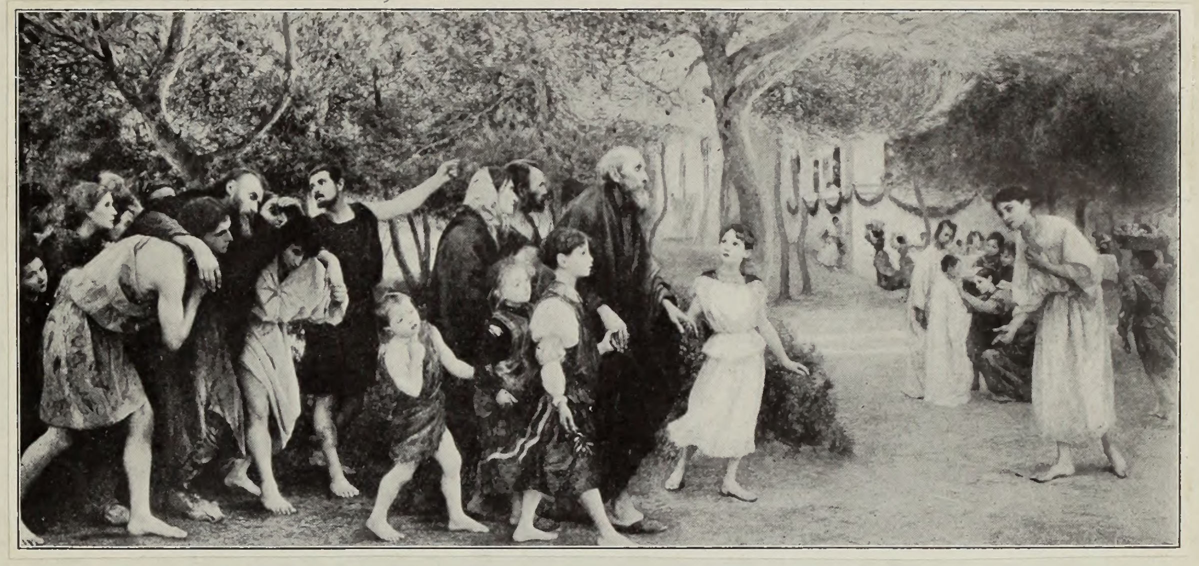
"Forgive Us Our Debts" by Firle,-as it shows the spirit of Christ in forgiveness of wrongdoing.

Christ and the Rich Young Man, by Von Gebhardt,-illustrating Christ's attitude toward the rich and the poor.

Christ Mourns Over the City, by Flandrin; and

The Star of Bethlehem, by Burne Jones,-in which we find mankind at the feet of the Christ.

In the Great Supper, by Burnand, we feel that the artist has well illustrated the underlying principle of the Kingdom, which is the universal Fatherhood of God. The story of the picture is taken from the parable of Christ in Luke 14:12-24. The story here is somewhat elaborated, but it is also enriched. The Master of the house has prepared the feast, and not only the servants, but the children,too, have gone out to



The Great Supper

Burnand

welcome the guests.

The first group to arrive consists of a blind old man; a mother and father, whose weary faces and bent forms show that they have toiled long and hard for little recompense; and their two children who walk by their side, full of eager curiosity, and straining to get a first glimpse of a world so different from their own. Behind them comes a man, bent and impotent with years and lameness; and a woman intent on missing nothing peers out beneath her hand. Another group follows. They are younger people,- a sad-faced child who has not yet caught a vision of the wonderful things that await him, and a young woman, whose thin, pale face glows with eagerness and interest. All of these are led by the children of the house. The blind man is led by two delicately featured lads, who bear all the marks of refinement and show perfect poise and gracious courtesy. One lad carries a branch of olive in his hand. The lame man is able to reach the feast only by the strength of the two older sons. Strong in limb, and kindly in face, they bear the weight of the faltering old man. A servant in a dark tunic points out the house and the waiting master. The group has reached

the pathway to the house, and they are welcomed by another son, who graciously bows and points the way. Nearer the house, children are being dressed in gowns fitting for the occasion, and servants pass by ladened with the good things that all are soon to share. Although but a small part of the picture, its very center is the master who watches at one of the windows for his guests. His welcome awaits them, and has already reached them through the children. (47)

This has been called "a parable of the Spirit of Christ". He reveals the Father as the master of the Home, and his invitation goes out through his children and servants to mankind everywhere. In this Home there is no respect of station or condition. The poorest is offered the same gracious welcome which awaited the first bidden guests. The Father sent his Son "to seek and to save that which was lost" and those that labor and bear heavy burdens are invited to come, that they may find rest and peace of soul.

We have found in this picture the intellectual and emotional appeals of the Social Gospel. The artist

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(47) Bailey, Albert E. The Social Gospel in Art, Page 178.

has interpreted for us the scriptural passage and has made it a living scene. He has penetrated into the background of need and weariness in these lives, and has caught the vision of the transforming power which will come into them, as the children of the Father lead these unfortunate ones into the abundant life.

There is a strong emotional appeal made to our sympathies by the condition of the guests. They have never before had the opportunity for the fullness of life. They are blind and weary, and seek for peace. We are stirred by the strength, the beauty, and the grace of the children. They do not look down with condescension upon those who are not richly clad, and whose spirits and bodies are broken by the hard things of life. Their lowly condition is glorified by loving, thoughtful courtesy and ministrations. The picture creates within us the desire that all mankind might have this opportunity of accepting the welcoming ~~ministrations~~ invitation of the Father. We, as his children, are to go and place our shoulders under the burdens of the halt and the poor, and place the hand of the blind in ours, that they may be led into the joy which is the gift offered to all mankind.

The social qualities of this picture are:

First, the Fatherhood of God, which is the accepted fundamental principle of the Social Gospel. Secondly, the emphasis on the worth of the individual. No one was left behind because of weakness or poverty. Thirdly, service to mankind which is represented in the joyous performance of their task by the children and the servants of the house. Their self-forgetful service is sincerely and sympathetically given.

Here, is the Social Gospel. "I was hungry, and ye gave me to eat; I was thirsty, and ye gave me to drink; I was a stranger and ye took me in; naked and ye clothed me; I was in prison and ye came unto me;--- For inasmuch as ye did it unto one of these my brethren, ye did it unto me." (48) And over all this, is the Christian Social Ideal. It is the ideal of the Good Life, good will between men and God, and between man and man. That is, a life for all and of all.

In The Great Supper, by Burnand, we feel that the artist has given us a picture well illustrating the underlying principle of the Kingdom-the universal Fatherhood of God.

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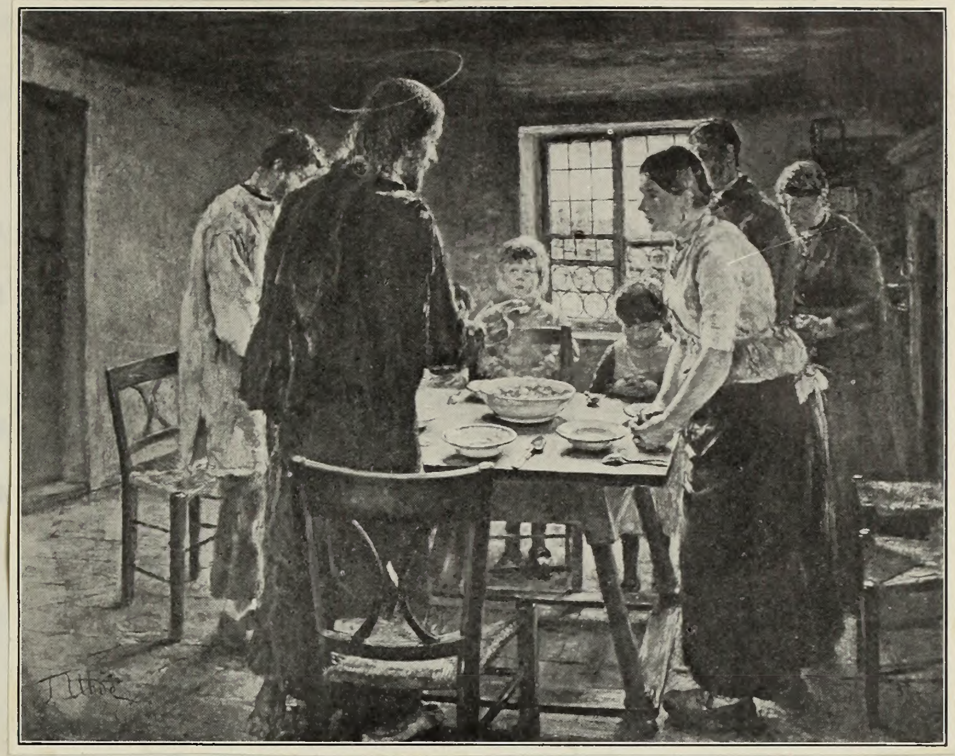
(48) Matthew 25:31-40.



"Tischgebet"

Von Uhde

From this representation of the Social Gospel as a whole, we turn to a particular phase of it represented in Von Uhde's "Tischgebet." Here the poor are the objects of our concern, and we find Christ among them.

The scene is a simple peasant home. The family has gathered about the rude wooden table, upon which are the dishes, spoons, and bowl of stew. The mother wears wooden shoes, and over her tight, full skirt she wears a large black apron. Her short sleeves reveal strong muscular arms derived from hard and wearying toil. Grandmother and grandfather stand just beyond her. Very close to the table are the two children. They are roughly clad, but strong and full of life. They are hungry, but they wait obediently while the father asks the blessing in the familiar verse,

> "Come, Lord Jesus, be our guest,
> And bless what thou hast provided."

The father in his homely, peasant attire, is just repeating the words with bowed head, when a Presence comes into the room. Jesus has come in response to the invitation. The mother lifts her eyes in humble wonder. The youngest child peeks up to see what has happened, while the older one looks wide-eyed, with dawning realization, into the face of Christ.

The artist has here spiritualized the home of the humble. We are made to feel that because of the simplicity of their surroundings and their daily life, Christ is, in some way, more able to reveal himself to them, and they are, perhaps, more able to realize His presence. The childlike faith of the lowly peasant seems to make the invitation more sincere.

The social implications of this picture may be said to be the sacredness of life in its most humble aspects. The Social Gospel shows us a Christ who is a friend of the poor, and his words of blessing seem to have arisen from just such a homely scene as this one presented by Von Uhde. (49)

A picture with a most appealing charm is "Suffer the Little Children to Come Unto Me". It is also by Von Uhde. Here we have a bit of the gospel for little children. The setting is characteristically German. We find an unadorned peasant home, with its flagstone floor, low-beamed ceiling, and deep, capacious fireplace. Jesus, apparently a weary traveler, has come to the home, and is sitting down talking to the children.

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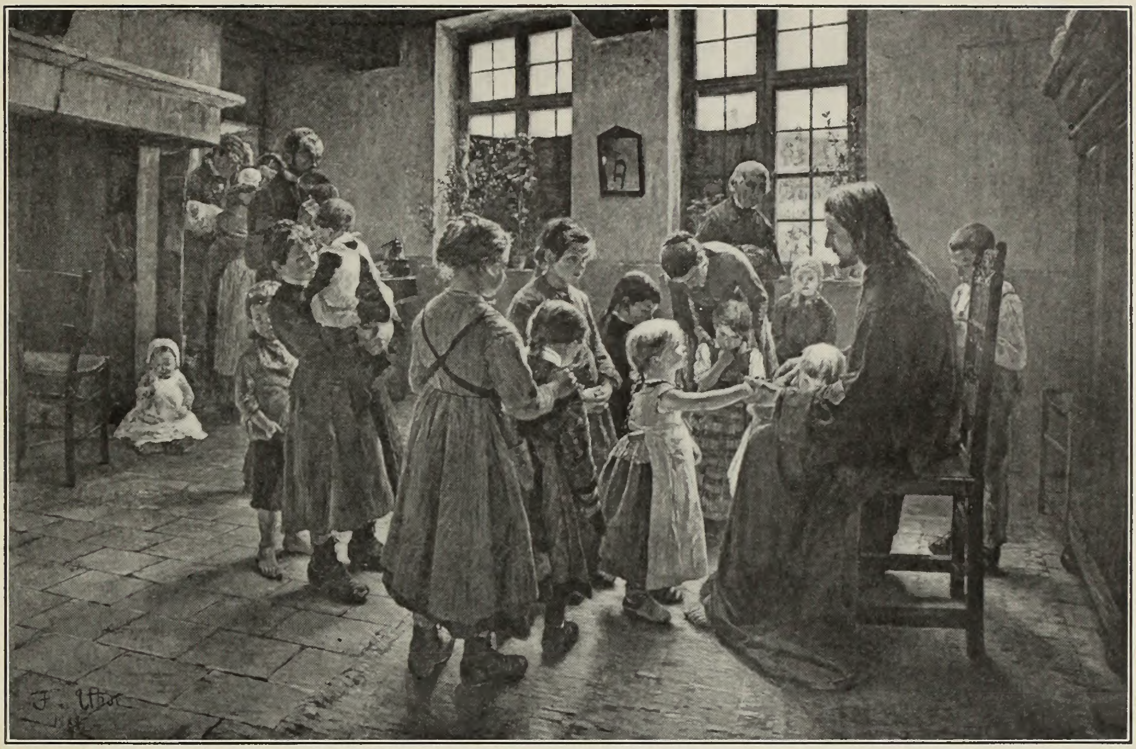
(49) Bailey, Albert E. The Gospel in Art Page 308.



"Suffer the Little Children to Come Unto Me"

Von Uhde

The kind Jesus is here! The news has spread, and the children come trooping in. Some come for curiosity, as the quaint little mother-girl, who must care for the younger brother and sister, has come. She stands apart from the others to see what the interest is about. Behind her stands a man who is engrossed in thought, evidently wondering at the scenes which seems so unusual to him. He would undoubtedly be like the impatient disciples who, in the Palestinian setting of long ago, would have turned the children away that they might not disturb the Master. A neighbor, in the doorway, is bringing a wee babe-in-arms that he might be blessed by this Friend of children. The group about Jesus is the most interesting. There are shy ones who wish that they dared to stand closer. An especially bashful little girl is being urged forward by her mother, who gently pushes her from behind. A boy, in true boy fashion, is standing just behind the chair, feigning indifference, but wishing all the time that Jesus would ask him to do something for him. One of the smallest ones has never experienced shyness, and she has gone right up to Jesus, and he has put his arm about her. She leans against his knee, with her head resting in his lap. The child who stands in the center of the group

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is the most winsome of all. She wears the customary clumsy wooden shoes, a full long skirt, and an enveloping apron. The light falls beautifully upon her golden head and her upturned face, with its round cheeks and childish features. She stretches out a chubby arm, and Jesus holds the small hand in his large strong one. There is a look of great tenderness on the face of Jesus as he looks into the trusting face of this little girl.(50)

Von Uhde has made the unusual seem perfectly real and beautifully natural. These children of humble German folk do not actually belong in the scene of Christ blessing the children. Christ never actually entered a home in Germany, and yet one never questions the legitimacy of the picture, so strongly does the artist give us the spiritual message. The Christ speaks these words to all children everywhere, and for all time. He is glorifying childhood. He is recognizing the important place which a little child should hold. "For of such is the Kingdom of Heaven"

There is always an emotional appeal in the representation of child life. Von Uhde has undoubtedly

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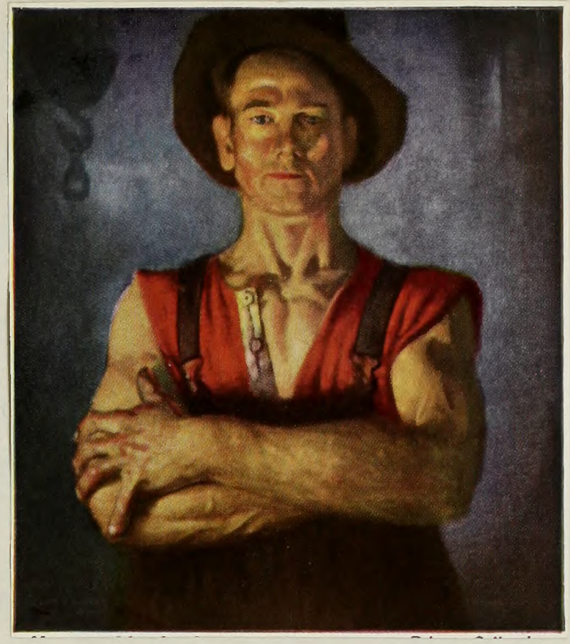
(50) Bailey, The Gospel in Art, Page 252.

presented it here. A glimpse of the understanding heart of Jesus is given us, as he bends slightly forward and looks with such tenderness upon the children. He realizes the possibilities which lie before them. He longs for the same trust and affection from his friends, who are older in years, but less simple in faith.

The social message of this picture is the exaltation of childhood. The rights of the child have often gone unrecognized. The long dark years of child labor are a blot upon the pages of history in many nations. The little bodies were bound by toil and robbed of their desire to play. We rejoice that almost everywhere, today, the spirit of Christ has brought into the light the rights of the children. There are still some who would turn them aside as incapable of understanding, a liability rather than an asset. Their eyes are blinded by the present so that they cannot see the future. To Jesus, the simple love and trust of the little child became the pattern for all who would become members of the Kingdom.

The value of the individual as a personality in the great complexity of our industrial life has been well expressed by the artist Gerrit A. Beneker. He



Men are Square

Beneker

has given to us, in his series of paintings of the workmen of the world, an idealized and yet most realistic presentation of men as men. Mr. Beneker went into the factories and workshops of the city to study different types of men at their work. The result of his study is a group of pictures which glorify men at their work.

Among the finest of these are, "The Inventor," The Alabama Kid, and Men are Square. In this latter picture we see the strong muscular man of the factory. A suggestion of the setting is given in the great crane which hangs in the distance. A single man represents all of his fellow-workmen. He stands with his arms squarely folded, and his shirt open at the front. His strong, ruddy face is frank, and yet, just a suggestion in the look of his eyes, and the squareness of his chin leads us to feel that he would be well able to fight for his rights. On the other hand, his face also shows that he has caught a vision of his place in the work of the world. This picture says to us, "If the world is square with me, I will be square with it.".

The social Gospel is set forth in Mr. Beneker's own words concerning this picture. "The work of the world must be done; someone has to do it and we might

just as well realize now that all necessary work, when honestly done, is of equal dignity, and worthy of mutual respect. The most valuable thing that we shall learn is that men are men, regardless of overalls or white collars; that we are all engaged in a common task and that it takes the cooperation of each and everyone of us to accomplish the task of building a better world in which to live." That "squareness" of justice in the matters of compensation, hours of work, safe conditions in the factory, must not be worn down by the machine of unfairness and unjust treatment. It is the Social Gospel of the value of an individual and his right to be treated as a brother and not a slave. The man who shapes the steel in the purple-blue light of the factory, is not merely a "cog in the great wheel of the machinery". He is a personality with hopes and dreams, and his work may be glorified, and some of his hopes realized, if the world will let them be. The great red-hot bars of iron which are swung into his forge may soon become the rails over which the commerce and travel of the world will pass. There must be no flaw in his work, for the safety of his fellow men depends upon its perfectness. Inspired by the satisfaction of service rendered, and that service

fairly recognized, he stands square with the world, and is content to do his share of its work.

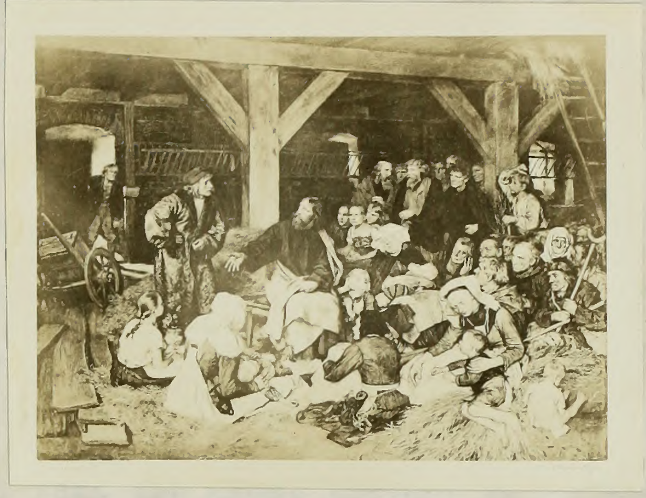
The social qualities represented here are; the worth of the individual, his right to a just recompense for honest labor, and the satisfaction of service, self-given, for humanity.

"Forgive Us Our Debts", is a picture given to us by Firle. The scene is a cobbler's shop in a typical small town of Europe. The houses and church of the little hill village are visible through the window. But our attention is held within the room where old shoes and scraps of leather are strewn on the floor. The work-bench with its tools, knives, pliers, and glue-pot, stands in front of the window. Patterns of shoes are traced in chalk on the wall. The shop occupies the front-room of the home, and the cobbling bench shares honors with the ancestral clock, which stands by the wall, and the old bureau, with its lace cover and lamp. Father and son sit working, when across the doorway a shadow falls, and a young woman enters. She is the returning prodigal daughter. With a little cry, the mother comes hurrying into the room,

but she dares not take the girl in her arms, as her impulse would have led her to do, for the girl has done wrong, and with the typical lordship of the old-country father over his household, he must be the one to say that she may return. The mother stands with a persuasive hand laid upon the father's shoulder, as though to invoke leniency. There is anxiety, mingled with fear, on her face, as she looks at her daughter with a searching expression. She knows that it is not her place to speak, and as though to check her words, she stands with her apron held to her mouth,waiting. The son, with strong young arms, and a bright face, looks up from his work as though to say, "Well, are you back again!". There is a note of strength in the youth's face in comparison to his sister's, and a hint of self-satisfaction. He has stayed at home and helped to earn the bread! The girl, with her head bent forward, but with her eyes looking toward her father, stands hesitatingly in the doorway. She is somewhat embarrassed but, apparently, not overly penitent. The message of the picture comes from the face and figure of the father. His frame is strong, though bent with years of toil, and the stiffness of the big leather

apron seems to emphasize the barrier which must be broken down. He does not look at the girl. He is thinking of the day she left home, and of the reports that have come back of her wanderings. There is a conflict within him as he tries to decide whether or not he will accept the shame and the talk of the neighbors if he should let her return. We wait anxiously, tensely, for him to remember Christ and Mary Magdalene. Can he meet this real test of the Father's forgiveness,- "Forgive us our debts as we forgive our debtors."? Whether this father does or not, the question comes to men everywhere. Can we, as individuals, as families, and as groups enter into the friendship of the Kingdom, forgiving as we are forgiven, and loving as we are loved? This picture presents a vital part of the Social Gospel for the family.

The teachings of the Social Gospel in the matter of the attitude toward the rich and the poor, comes to us from Von Gebhardt's picture, Christ and the Rich Young Man. This is not a picture of our conventional thoughts. It is an interesting contrast between Hofmann's more familiar picture of "Christ and the Rich Young ~~Man~~ Ruler" In this latter picture, the conversation



Christ and the Rich Young Man

Von Gebhardt

is between the two, with only a suggestion of "the poor" in the background. It is a study of the rich young man, and while Jesus words proclaim one of the great teachings of the Social Gospel, it is in Von Gebhardt's picture that we find a stronger social interpretation.

Von Gebhardt's presentation is a most attractive and fascinating study of German peasant life in the time of Luther. While one knows it is Germany, there is no feeling of inappropriateness as one sees a group of humble laborers gathered about Jesus. The news has spread that the great Teacher is in the neighborhood, and the people have gathered in the barn on the estate where most of them are laborers. Jesus sits in their midst. The disciples stand in the background. The mothers and children are gathered closely about Jesus. There is a group of three earnest little faces, Two of them seem curious, but the third has a real light in her eyes. A mother with her baby in her arms has been set dreaming, and her thoughts seem to be softening a face rather hardened by the experiences of life. A younger mother, with a sweet face, watches her little son, who sits on the hay beside her, and leaning upon her lap, looks with eager abandon at the face of Jesus. Behind them, baby brother plays on the

floor. At Jesus'feet, with almost a childlike desire to be as near as possible, sits "granny", toothless and wrinkled, but still alert and nimble. She is kept so by the necessity for earning her daily bread. A large number of keys, and a work bag, hang at her side to show that she still holds a responsible place on the estate. Another mother, sits with her head lifted, intently watching Jesus. Her little boy sleeps in her lap with the complete relaxation of play-weary childhood. Beside her, is a young girl with a dog. She, too, has evidently already assumed duties because of her bare arms and large apron. Beyond the mothers and children, are a group of the lame, the really poor, and the undesirables of the community, who have drifted in. They had just about given up all hope, but this man Jesus has set them thinking again. So close to Jesus that she is almost one of the central group of the picture is "the child with the beautiful face". She is drawn completely out of herself with her first awakening vision of spiritual things. She has always dreamed dreams, and here is a Friend who talks of the beautiful things which she loves,- the lilies out in the field, and the singing birds.

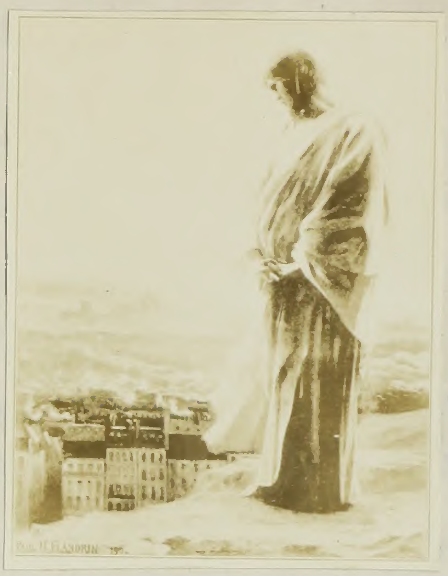
Jesus sits on a rude bench, his traveller's cloak falling from his shoulder. His attitude and expression are called forth by the young man who has come into the barn and asked him a question. The young man is in sharp contrast to the folk of our picture. He wears a brocaded and richly furred coat, and one is sure that he has seldom before found his way into the barn with its ladders, the hayloft, the crude work-cart, and the hay-littered floor. His question, "What shall I do to inherit eternal life?" brought forth the answer which we find illustrated before him. With a look that must have reached the young man's very soul, Jesus points with a gesture that includes all of the humble folks but excludes him. Jesus seems to say, as Amos did long ago, "Ye have sold the needy for a pair of shoes". He goes on to say, "See all these who labor for you. They are poor and needy, and you, in your luxury, are unfair to them. Share your plenty with them, and give your wealth to the service of your fellow-men rather than spending it selfishly on yourself." The young man's rather weak face shows no sign of comprehension. "But I cannot do that," he says within himself.

Jesus is interested in the young man, but he does not leave the group of folk in homespun, whose hands are

hardened by toil. He is their Friend, and one of them. The note of discord will not be removed from this picture until the one who enjoys the ease of wealth is willing to call the poor his brothers, and treat them as such. This is the intellectual message of this scene.

Our emotions are stirred by the presentation of these humble poor, with whom Jesus identifies himself so closely. We feel their privation, and yet we share their carefree abandon which follows completed tasks. We can realize their joy in the companionship of Jesus who makes his gospel of life so simple that even the most humble may understand.

The social application of this message, like~~s~~ its appeal to the mind, is the vivid portrayal of the problem of the rich and the poor. It includes the problems of capital and labor, of land monopoly, of unjust compensation, and of the oppression of unremitting toil. There is a certain amount of contentment in the lives of the simple submissive laborers, and yet the abundant life is not theirs. Much of the world is still selfishly searching for satisfaction and peace of mind, and yet they turn away from the command of Christ to share with those who are needy, Some, however, are



Christ Mourns Over the City

Flandrin

seeing the better way. We have a few notable instances of cooperation, fair compensation, and mutual regard upon the parts of both employer and employed. (51)

Flandrin is an artist who has caught the message of the Social Gospel, and also the need for its application in the spiritualizing of the life of a city. He has given us his interpretation in a picture, Christ Mourns Over the City. The title calls to our minds the story of how Christ paused for a moment, on his ride of humble triumph into Jerusalem, to look out, from the Mount of Olives, over the city to which he went. Although he knew that that city would bring his death, he wept with a great longing that that message would make some impression on it.

In Flandrin's picture, Christ stands on the brow of a hill and looks down in sorrow upon a modern city. In the foreground are modern tenement houses,- the kind that have become a synonym for the poorest kind of living conditions,-crowded, dark, and unhealthful. The picture well portrays them as they rise, crowded so close together that all breath of life seems well nigh pressed out of them, and no freedom is even so much as

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(51) Bailey, The Gospel in Art Page 274

suggested. A narrow street leads into the heart of the city which is scarcely visible through the clouds of smoke and steam that rise from its factories and places of toil. Far in the distance, the dome of the cathedral looms faintly above the mist, and near it, are a few other buildings that seem to belong to life in another sphere. From their cramped, foul dwellings the toilers have gone forth into the depressing smoke, and under an oppressing hand they seek to earn a living. Those toilers are children of the Father, and brothers of the priest who ministers in the far distant church, and brothers too, of those who attend the services in that church. For them all Christ gave his life in that City of Jerusalem that life might be more abundant. Now after nearly twenty centuries, he stands again, and sees how men have failed to do the things that he taught. He is sad because his message has not yet reached fulfillment, Although his head is bent, and he stands as one passively looking on, he is still the strong, confident Christ. He knows that eventually his message will be fulfilled, and this city will become a City of God.

The truth of the Social Gospel in this picture is the need of brotherhood in the world. Religion is

not a matter only for the church with its costly appointments. It must be a transforming power. It must be a transfiguring influence. The Life-Blood which flows through the church must also flow through the factory, the home, the community. It is not to be withheld and guarded, but freely given through lives of unselfish service for fellow men. (52)

Where cross the crowded ways of life,
Where sound the cries of race and clan,
Above the noise of selfish strife,
We hear thy voice, O Son of man!

In haunts of wretchedness and need,
And shadowed thresholds dark with fears,
From paths where hide the lures of greed,
We catch the vision of thy tears.

O Master from the mountain side,
Make haste to heal those hearts of pain;
Among these restless throngs abide,
O tread the city's street again;

Till sons of men shall learn thy love,
And follow where thy feet have trod;
Till glorious from thy heaven above,
Shall come the city of our God. (53)

A type of picture that has been much in the foreground in late years has been upon the subject of war. Preachers, teachers, statesmen, and artists all proclaim the gospel of peace. With the artists, their

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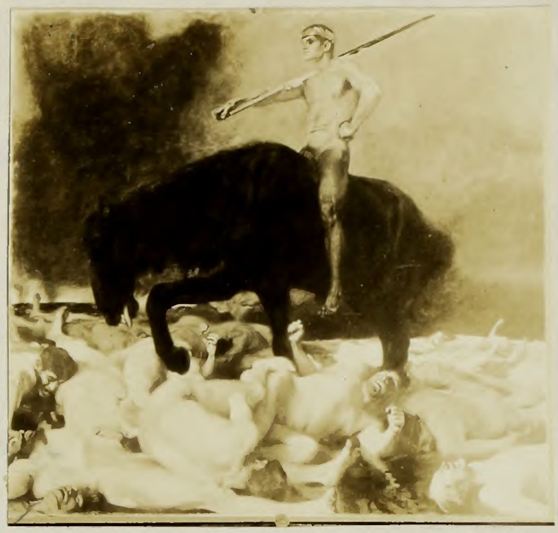
(52) Bailey, The Gospel in Art, p.274.
(53) North, Frank Mason, Where Cross the Crowded Ways of Life



WAR

Stuck

message is of peace, although their pictures are of war. Among these pictures are; Per Crucem ad Lucem, by Aublet, The Crucified Ones, and the later cartoons of Raemakers. In these pictures we see humanity suffering through the dread grimness of war. Raemakers' Christ's Message to the Nations comes to us from three crosses raised high above a battlefield, saying, "For twenty centuries you have been crucifying me.".

Typifying all war in general, we see the warrior of Stuck's picture War. A brutally muscular, unclothed figure, with a face as hard and immobile as though chisled from iron, rides upon a black steed which is sinister and half merging into shadow. The man-god wears a self-placed crown of laurel, and in his hand he carries a sword. With unturned head he rides forward over the writhing naked forms of human bodies beneath him. It is nothing to him that human beings suffer on every side and are trampled to death by the gigantic hoofs of his steed. Ahead of him is a cold vision of more power, the lust of which leads him heartlessly and stolidly on.

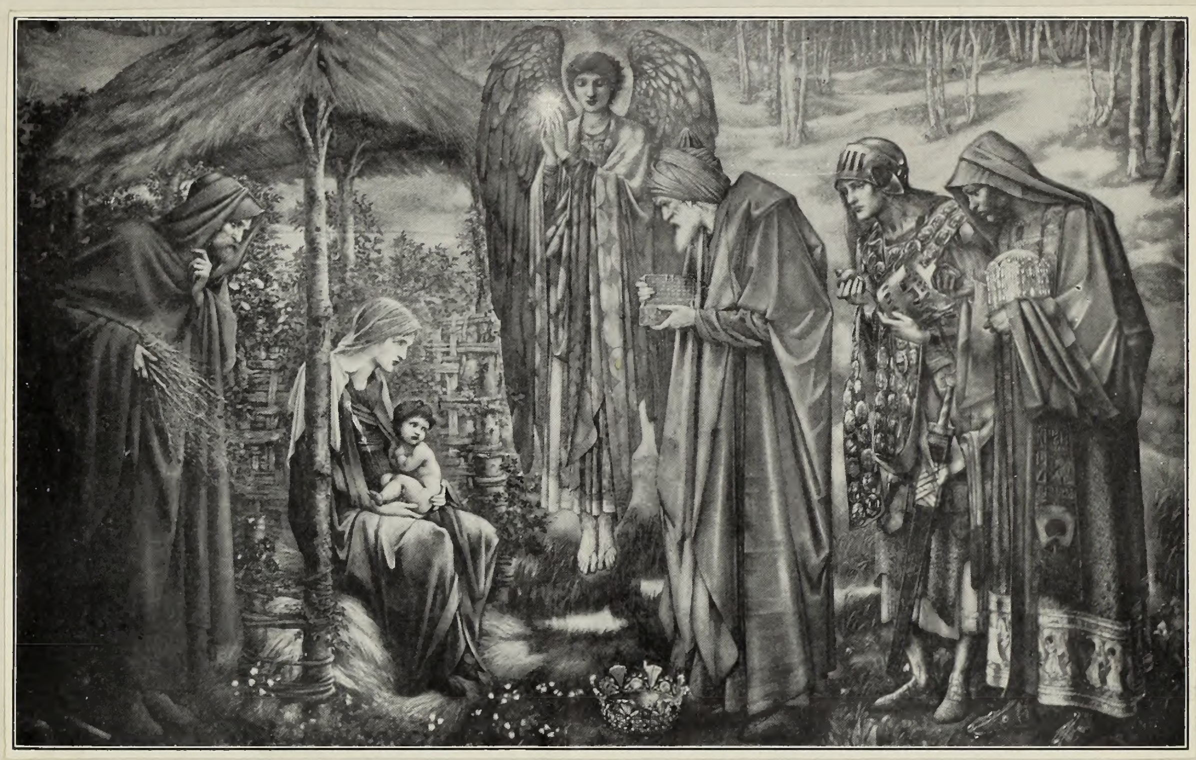
Here is War, shorn of all glamor and sentimentality.

It is the ruthless waste of human life at the feet of selfish power and greed. The picture asks, "How long shall he ride on?". The spirit of Christ answers, "Till ye have learned to love one another.".

Here, again, the social application is the need of the brotherhooD of man. We seek for the cultivation of a spirit of tolerance, the recognition of the rights of others, the realization of the value of human life, and the greatest of these,-- love.

Love is the supreme force in the world. Nowhere is this theme more beautifully pictured than in "The Star of Bethlehem", as it comes from the deep spiritual insight of Burne-Jones.

The picture is a nativity scene. The Mother and Child are seated upon a mound of straw, beneath a rude thatched shelter. Joseph, in a long dark cloak, stands behind them. He is evidently about to prepare a fire, as he has been gathering a bundle of sticks, and an axe lies at his feet. He ~~has~~ returned from his wood-gathering to find strangers with Mary and the Babe. Three royal guets are here. The first is an old man, clad in a heavy rich robe. His bent shoulders, keen eyes, and



The Star of Bethlehem

Burne-Jones

sharply cut features mark him a student and a seer. Behind him, a younger man stands, He is in the attire of a warrior. The third man, also younger than the first, is the most richly dressed. His garments are jewel-trimmed, and his whole bearing speaks of luxury and ease. Each is carrying a precious gift.

Between the family group and the three men stands an angel, magnificent in the strength of his mighty wings and in the richness of his heavy garment. In his lifted hands he holds a glowing star,- the Star of Bethlehem.

Part of the background is formed by snow and barren trees, while the rest, in contrast, shows blooming flowers and a clear-springing pool of water. From the winter-bound forest the three guests have come. Through the barren wastes they have been following a dream. They step into the prescence of the Child and find about them luxuriant life. Roses bloom, and lilies spring up at the feet of Mary.

The guests seem surprised, and perhaps a bit disappointed to find this humble scene at the end of their quest. Yet They realize that they are in a divine

presence. The old man has placed his crown at his feet. The others hold their crowns in their hands. All stand with heads slightly bowed. Joseph, humble and amazed, inclines his head also. Mary lifts shy, wondering eyes. The Child, clinging to his mother, looks at the visitors with a mingling of fear and natural baby interest,

The picture is one which is full of meaning. The emotions are stirred by its beautiful coloring, but the appeal is chiefly to the intellect. The cold, dark forest represents the world before it was illumined by the shining Star. Among the shadows are sin, want, and misery. God's life comes into the world in the form of a little child. This Child's emblem of Light is borne by a radiant angel. With the advent of new life in the world, nature springs awake. Instead of the snow is green grass; instead of bare trees are blooming flowers. The flowers are symbollically the Rose and the Lily. (54) There is no need for Joseph's bundle of firewood with which to create man-made warmth. Springs of living water have come forth. (55)

In Mary and the CHild we have motherhood and childhood made sacred. The three visitors symbolize

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(54) Song of Solomon 2:1
(55) John 4:10

the world. They are bringing their treasures, their strength and their glory to the feet of Jesus. It is a vision of the Kingdom which is to be. When, "the knigdom of the world is become the Kingdom of our Lord and of his Christ, and he shall reign for ever and ever." (56)

This picture presents the climax of the social Gospel. The spirit of the Christ shall so fill the world that the darkness of sin will disappear. The Light of life represented in the Star will rule men's hearts as they come to bring their treasures and their lives to the service of Christ and of their fellow-men. This is a prophecy of the Social Gospel.

In studying these pictures we have seen the Social Gospel in its message of love, forgiveness, brotherhood, and individual worth, presented through the medium of art.

Because our minds have realized the justice of the Social Gospel, because our emotions have been stirred by the want and misery in the world without that Gospel, and because we have felt the urge to center our efforts upon its fulfillment, these pictures have succeeded in making the social message vital.

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(56) Revelations 11:15.

Summary

In this paper we have presented a brief study of the manner in which pictures are the adequate agents for setting forth the message of the Social Gospel.

Art through all time has ever been the handmaid of religion. It has expressed beliefs, and taught dogmas. It has influenced the thoughts and actions of men.

Pictures are born in emotion. They are refined and made to become the true works of art through the intellect. They are empowered to motivate the will. While any picture may do this for any message which the artist desires to express, we find that the message of the Social Gospel is peculiarly adaptable to this form of portrayal.

m The earliest social teachings in the Bible come from the teachings of the prophets,-Elijah, Amos, Micah, and Isaiah. These teachings were made perfect by Jesus. The Gospel of Jesus has always had a transforming influence on the lives of mankind. A development of the last century, however, has placed marked emphasis upon the teachings of the Christ as they formulate a Social Gospel. This Gospel, based upon the

fundamental principle of the Fatherhood of God, makes man an individual of worth, a social being in a brotherhood of men, and also places social responsibilities upon him.

The Social Gospel calls to man's highest and deepest emotions of love and sympathy. These emotions must be united with an intelligent understanding, that htey may be more than an undirected force. The message of the Gospel is indeed a force, for it calls to noble living on the part of the individual, and to unselfish service as the individual realizes himself a part of the social order.

We have recognized the interpretative qualities of pictures. There are certain pictures of recent date which well interpret the message of the Social Gospel. Among these are; *The Great Supper*, by Burnand; *"Tischgebet"* by Von Uhde; "*Suffer the Little Children to Come Unto Me*, by Von Uhde; *Men are Square*, by Beneker; *Forgive us Our Debts*, by Firle; *Christ and the Rich Young Man*, by Von Gebhardt; *Christ Mourns Over the City*, by Flandrin; *War*, by Stuck; *The Star of Bethlehem* by Burne-Jones. These pictures make an appeal both to the intellect and to the emotions.

They present spiritual values. They stir us to purposeful action. Through them, as an adequate and powerful medium, we see, we feel, and we are moved by the message of the Social Gospel.

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